SAN FRANCISCO ART INSTITUTE

FALL 1995

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JUSTIN WALSH

Special thanks to PATTI QUILL, PAUL DORN AND CALICO BROWN AND ALL OF MY OTHER FRIENDS.

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JUSTIN WALSH
SPACE CHIME BOY, 1995

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CALENDAR FOR FALL SEMESTER 1995

April 14-May 4	Advising, Early Registration and add/drop for Continuing Students.
May 15- Aug 25	Preregistration for New Students.
August 1	Tuition for Continuing Students who early registered in April is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date. The $300 non-refundable registration fee is due and payable as of this date for all early registrants.
August 12	Tuition for New Students who early register is due in full unless a tuition payment plan is on file with the Cashier's office prior to this date.
August 29	Orientation begins, New students.
Aug 30-Sept 1	Orientation activities.
September 4	Labor Day. Holiday
September 5	First day of classes. Late Registration begins with fee (add/drop begins)
September 12	Last day to change program (add/drop) without fee
September 19	Last day to add courses. Last day to late register. Last day for Seniors to petition for P/NP option in upper division courses.
October 3	INSTITUTE CENSUS. Last day to drop a course or withdraw from the Institute with prorated tution refund (see "Technicalities" for refund policy). Courses/sections dropped after this date appear with a neutral "W" on the transcript.
October 20	Petitions for graduation, December 1995 (BFA and MFA degrees) are due in Registrar's Office. Late filing fee applies after this date.
October 23 -27	Mid-semester grading period
November 1	Last day to apply to MFA or PB programs for Spring 1996 entry.
November 17	Last day to apply for Independent Study and Directed Studies for Spring Semester 1995. Last day to withdraw from courses/sections with "W" on the transcript. Last day to apply for graduate assistantships for Spring Semester 1996.
Nov 23-24	Thanksgiving break
Nov 13 - Dec 1	Advising and early registration for Spring 1996 semester for Continuing Students. Tuition is due in full on or before January 2, 1996 unless a tuition payment plan is on file with the Cashier's office.
Dec 4 -15	Program changing (add/drop) of Early Registration schedules by Continuing Students.
Dec 15	Semester ends. Last day to remove incomplete grades from Spring Semester 1995; incomplete grades are changed to failing grades
Dec 4 - Jan 8	Pre-registration for New Students

FINAL FALL '95 REGISTRATION SESSIONS

*	Admissions Office	August 29	New BFA & MFA	9:00am-4:00pm
**	Registrar's Office	August 30	Continuing BFA & MFA	9:00am-4:00pm
***	Registrar's Office	Aug1-Sept 19	Non-Degree	9:00am-4:00pm

NON-DISCRIMINATION POLICY

The San Francisco Art Institute admits students to is programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability in the administration of its educational policies, financial aid and other programs, activities, or employment policies.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Continuing Student

Registration Instructions

REGISTRATION PROCEDURE FOR FALL 1995

For Fall 1995 Continuing Students register according to the following calendar and procedure:

MFA & PB students may register April 17 - 19 from 10am - 5pm or during Drop-in hours through April 28. BFA students register by appointment April 20 through April 26 **(refer to the label affixed to your registration packet for your appointment time)** or during Drop-in hours after the assigned appointment. Registration Priority is by class level (MFA, PB first, followed in turn by 94/95 Seniors, Juniors, Sophomores, Freshman & Continuing Non-Degree Students).

ALL STUDENTS:

remember to bring your curriculum record to your advising appointment and to registration

WHEN YOU REGISTER:

if the course you request is closed or you are taking courses out of sequence or you have not taken *the necessary prerequisites for requested courses:*

☛you will be asked to see an academic advisor at registration AND:

☛ if you have a Spring 95 balance past due or have not made Fall 95 payment arrangements, you will be asked to see the cashier before registering

All MFA's & PB's MUST obtain the Graduate Director's signature before registering and before Add/Drop. Tentative course selections should be thought out in advance of your advising appointment.

All 94/95 freshmen must obtain an academic advisor's signature before registering and before add/drop.

Students with past due bills or fines MUST see the cashier and make appropriate arrangements before being allowed to register. Students on leave or mobility contact the Admissions Office to arrange registration.

EARLY REGISTRATION & ADVISING, AND ADD/DROP SCHEDULES

Wednesday Apr 12	**Registration packets distributed**
Friday Apr 14	**MFA/PB/BFA ADVISING in the Cafe Quadrangle 10am - 3pm (Faculty, Dept. Managers, Program Directors & Academic Advisors will be available for consultation) (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out in advance of your advising appointment)**
Mon-Wed Apr17-19	**MFA & PB STUDENTS MAY REGISTER at any time between today & April 19, 1995; 10am - 5pm; and during designated drop-in times indicated below until April 28**
Tuesday Apr 18	**GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)**
Thursday Apr 20	**BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm** **DROP-IN REGISTRATION for MFA, PB & BFA's who missed their previous appointment 12noon - 1pm & 4pm - 5pm** **BFA ADVISING 9am - 4pm in the Academic Advising Office**
Friday Apr 21	**BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm** **DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their previous appointment, 12noon - 1pm & 4pm - 5pm** **BFA ADVISING 9am - 4pm in the Academic Advising Office** **GRADUATE ADVISING (MFA & PB) from 10am - 1pm at 800 Chestnut in the Painting Office. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)**
Monday Apr 24	**BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm** **DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their previous appointment 12noon - 1pm & 4pm - 6pm** **BFA ADVISING 9am - 6pm in the Academic Advising Office**
Tuesday Apr 25	**BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 5pm** **DROP-IN REGISTRATION FOR MFA, PB & BFA's who missed their previous appointment 12noon - 1pm & 4pm - 6pm** **BFA ADVISING 9am - 6pm in the Academic Advising Office**
Wednesday Apr 26	**BFA REGISTRATION BY APPOINTMENT 10am - 12noon & 1pm - 4pm** **DROP-IN REGISTRATION for MFA, PB & BFA's who missed their appointment 12noon - 1pm & 4pm - 5pm** **BFA ADVISING 9am - 4pm in the Academic Advising Office**
Tuesday May 2	**GRADUATE ADVISING (MFA & PB) from 10am - 12 noon at 800 Chestnut in the Painting Office & from 2pm - 4pm at 731 Market. (All MFA & PB students must obtain the Graduate Director's signature before registering, tentative course selections should be thought out prior to your advising appointment)**
Thurs Apr 27-May 4	**ADD/DROP FOR ALL EARLY REGISTERED STUDENTS. Continuing students who wish to adjust their program due to time conflicts or over subscription of requested classes may add or drop courses selected in Early Registration, April 27 through May 4.** **All Add/Drops require an advisor or program director's signature** **DROP-IN REGISTRATION for all students not yet registered** **REGISTRATION FOR ALL CONTINUING NON-DEGREE STUDENTS** **ACADEMIC ADVISING available in the Advising Office Thursday, April 27, 12noon - 3pm; Monday, May 1, 1pm - 4pm; Thursday, May 4, 9am - 4pm**

New Student

Registration Instructions

NEW STUDENT REGISTRATION INSTRUCTIONS

CALL 1.800.345.SFAI TO SELECT YOUR FALL CLASSES

NEW STUDENT REGISTRATION BEGINS MAY 15.

NEW UNDER GRADUATE STUDENTS

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment: You may early register for classes in person or over the phone beginning May 13, 1995. If you do not early register, you may register in-person on August 29, 1995. **In both cases, you must be prepared to choose a tuition payment option (see page 6) and make an initial tuition deposit of $300 prior to (or at the time of) registration.**

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the office of admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

FINAL FALL '95 REGISTRATION

For students who do not early register, registration will be held on campus on August 29, 1995

DEFERRAL/WITHDRAWL

Early-registered new students who will not attend MUST withdraw in writing by September 5, 1995 or be liable for tuition according to the refund policy published on page 6 of this schedule of Classes. The $300 registration fee is not refundable for any reason. Students defering entry regardless of registration staus may receive credit for the $300 registration fee in any of the two succeeding terms only if the request for deferral is recieved by August 29, 1995.

LATE ARRIVAL FOR FALL '95 TERM

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

NEW FRESHMAN

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-11:45 noon

II:1:00pm-3:45pm

III:4:15pm-7:00pm

IV:7:30pm-10:30pm

2.CHOOSE CLASSES WHICH APPLY TOWARDS YOUR DEGREE. WE STRONGLY RECOMMEND THAT YOU ENROLL IN THREE STUDIO AND TWO ACADEMIC CLASSES YOUR FIRST SEMESTER.

Three Studio Courses:

- First Year Interdepartmental Core (required)
- Studio class in your major
- Studio elective

Two Academic classes:

- English Composition
- Art History Survey A

New students who do not have prior college credit for English Composition must enroll in English their first semester at SFAI.

Students are allowed to alter this sequence with permission from an Admissions Counselor.

Classes are listed according to department. Students may enroll in any class for which they have completed necessary prerequisities. Students with no previous college credit will enroll in beginning classes.

Courses in the 100 series are restricted to Upper Division students only.

3 Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

NEW TRANSFER STUDENTS

1. Read the schedule of classes. Most studio classes are offered twice a week, Mondays and Wednesdays (MW) or Tuesday and Thursdays (TTh.) Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

I:9:00am-11:45 noon

II:1:00pm-3:45pm

III:4:15pm-7:00pm

IV:7:30pm:10:30pm

Classes are listed according to department. Each department classifies courses offered into "Beginning," "Beginning/Further," and "Further". Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply towards your degree. Refer to your transfer evaluation form* to determine which requirements remain. This is especially critical for Letters & Science classes. If you have not received your transfer evaluation form please contact the Admissions Office. Before enrolling in Methodologies of Modernism, you must complete two semesters of Western Civilizations, or equivalent courses including pre-20th century European history, philosophy and literature. At SFAI the Western Civilization requirement is satisfied by taking the two course sequence History of Mediterranean Civilization and Origins of the Modern World. If you have not taken these classes elsewhere, you must enroll in Western Civilizations (LS1A/B) before taking Methods of Modernism (LS10A/B). It is important to find a balance between academic classes in Letters & Science or Art History and Studio classes.

We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 100 series are restricted to Upper Division students only.

New students who do not have prior college credit for English Composition must enroll in English for their first semester at SFAI.

LS130, Principles of Mathematics, offered in each spring semester, is required of all BFA candidates. Students wishing to demonstrate sufficient competency toward the waiver of this requirement must achieve a passing grade on the Mathematics Competency Test offered at both fall and spring orientation. Students who either do not take the test or fail the test must take Principles of Mathematics of an equivalent course at another institution

3. Call SFAI at 1.800.345.SFAI between 9:00am-5:00pm M-F to arrange a registration appointment.

Remember, you are now officially registered.

PB AND MFA STUDENTS

New MFA and PB students may select their classes beginning May 15 by phone or in person. Call for an appointment. An outline of PB and MFA curricular requirements can be found on page 26 of this course schedule.

First year Art History, Theory & Criticism Requirement

All entering MFA students are required to satisfy the MFA First Year Art History Requirement by taking one of the following graduate-level courses in their first or second semester:

AH240A

Art Since 1960,

AH241x

Critical Theory

or

AH241M

History and Issues of Painting.

MFA STUDIO SPACE

For Ceramic MFA students: limited space is available, see Department Manager regarding space use and use of facilities.

For Filmmaking MFA students: an editing room with a FKM Universal 16mm Flatbed editing machine is dedicated for exclusive MFA use. After training MFA students are issued keys for all departmental studios.

For New Genres MFA students: limited space is available, see Department Manager regarding space and facilities use.

For Painting/Sculpture MFA students: students are alloted individual studios at 731 Market Street on a first come first serve basis.

For Photography MFA students: the department has dedicated one B&W and one Color darkroom reserved only by MFA students. MFA students can reserve 2 nights a week for B&W late night printing and after training students can print late night on the 42" Color processor up to 7 nights a week.

For Printmaking MFA students: all MFA students share Studiuo 5 as a graduate work space. Use of the Studio 5 and all the print department facilities are available 24 hours a day, 7 days a week, during the regular semester. MFA students will be issued a key to the monitor's closet.

Technicalities

TUITION AND FEES

REGISTRATION FEE

A non-refundable $300 registration fee shall be charged to all students upon registration. The $300 registration fee will be credited towards tuition. For continuing students who early register, the $300 registration fee will be due and payable, and non-refundable as of August 2 and may be covered by payments on a tuition payment plan (see below). For new students, the $300 "Intent to Register" fee paid in advance to reserve classes shall serve as the non-refundable registration fee. For students who register at regular registration or after classes have begun, the non-refundable registration fee shall be due and payable at registration.

BFA PROGRAM AND NON-DEGREE STUDENTS

1-11 units: Multiply each unit by $646.00

12-15 units: Pay a flat fee of $7743.00

Over 15 units: $7743.00 plus $646.00 for each additional unit over 15

Course #199 Independent Study: $4300.00

MFA PROGRAM

12-15 units: $7743.00

Over 15 units: $7743.00 plus $646.00 for each additional unit over 15

Final Review (#294) only: $250.00

Teaching Assistant/Internship Stipends: Graduate students are eligible for two TA/Internship stipends (one each during the third and fourth semesters of enrollment in the MFA program). TA/Internship stipends are paid as discounts from tuition at the rate of $1000.

OTHER FEES

Late registration: $75.00 (charged after the close of registration September 1st)

Change of program fee: $30.00 (for change of program after September 13th)

Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions for details.

Tuition Payment Deadlines

CONTINUING STUDENTS

WHO EARLY REGISTER
APRIL 17-MAY 9

Tuition is due in full on August 1 unless a tuition payment plan is *on file with the Cashier prior to* August 1.

CONTINUING STUDENTS

WHO REGISTER AUGUST 30

Tuition is due in full at registration unless a tuition payment plan is filed with the Cashier by August 30.

NEW STUDENTS

WHO EARLY REGISTER ON OR BEFORE AUGUST 25

Tuition is due in full on August 25 unless a tuition payment plan is arranged with the Cashier by August 25.

NEW STUDENTS

WHO REGISTER AUGUST 29

Tuition is due in full at registration unless a tuition payment plan is arranged with the cashier by August 29

TUITION PAYMENT PLAN

The San Francisco Art Institute offers four alternative plans for payment of annual tuition charges: a full payment option that requires one payment each semester and three monthly payment options that divide tuition net of financial aid into eight to ten equal monthly installments. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than

six units per semester must pay in full at registration.

Tuition payments can be made by check or bank draft payable to the San Francisco Art Institute. VISA and MasterCard will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester.

Full Year Tuition Payment Options

Full Payment Option: One payment per semester due and payable upon registration.

Monthly Payment Option A: Ten monthly payments beginning June 1 through March 1; administrative fee waived.

Monthly Payment Option B: Ten monthly payments beginning July 1 through April 1; $50 administrative fee waived.

Monthly Payment Option C: Eight monthly payments beginning August 1 through March 1; $50 administrative fee waived.

Monthly Payment Plans

FOR SINGLE SEMESTER ENROLLMENT

The monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A: Five monthly payments per semester, beginning June 1 for the fall semester and November 1 for the spring semester; Administrative fee.

Monthly Payment Option B: Five monthly payments per semester beginning July 1 for the fall semester and December 1 for the spring semester; $50 administrative fee.

Monthly Payment Option C: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; $50 administrative fee waived.

Other Information

Minimum payments under all plans are $100 per month. Late fees of $25 month will be charged for all delinquent

payments received after the 15th of the month.

Annual payment plans for students who intend to enroll for less credit hours in the spring semester than in the fall semester will be determined so that fall tuition charges are paid in full by November 1.

Students who intend to enroll for more semester credit hours in the spring semester than in the fall semester may determine separate tuition payment plans for each semester for a single $50 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between August 1-31 for the fall semester and January 1-31 for the spring semester upon payment of the first installment plus a $75 administrative fee.

Late enrollment in the Monthly Payment Option C will be permitted between September 1-30 for the fall semester and February 1-28 for the spring semester upon payment of the first two installments plus a $100 administrative fee.

Further Technicalities

Additional late fees will be charged on any outstanding balances at the end of the semester. Such late fees shall be calculated at the rate of 1 1/2% per month (18% per annum) on the amount of the outstanding balance. Re-enrollment will be denied and transcripts will be held for students with outstanding financial obligations.

Refund Policy

Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the registrar and follow the Institute's withdrawal procedure.
Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to

the start of classes: 100%

1st week of classes: 90%

2nd week of classes: 75%

3rd week of classes: 50%

4th week of classes: 25%

After the

4th week of classes: 0%

Tuition refunds for complete withdrawals shall be calculated in accordance with the above schedule less $300 to cover the non-refundable registration fee. Late registration, program change, payment plan, and late payment fees are not refundable.

An alternative tuition refund schedule may apply in cases of complete withdrawals by first semester recipients of federal Title IV financial aid (Stafford Loans, Pell Grants, SEOG grants, College Work Study). First semester Title IV financial aid recipients should contact the Financial Aid office prior to withdrawal to determine eligibility for refunds.

Appeals for refund determinations may be submitted in writing to the Refund Appeals Committee, c/o Cashier's Office, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

GRADUATION RATE

In 1994-95 the completion or graduation rate for students who entered SFAI in the Fall of 1989 as freshmen from high school with no previous college credit, and enrolled as full-time students, is 27%. The Student Right-to-Know Act requires every post-secondary school in the country to disclose this information, however, SFAI would like to add that the disclosed statistic does not include at least 3/4 of each year's entering class, who enter as transfers. Any person who is interested in knowing the overall rate may contact the Director of Admissions, 415.749.4580.

SCHEDULE OF CLASSES

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc. Consult your Department Manager, Academic Advisor, or the Registrar for this additional information.

This schedule was correct at the time it was printed. Be sure to check for "FALL 1995 Changes and Additions" (available from the Registrar) for any subsequent additions or changes.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met

2. Change instructors

3. Change the time and place of any course offering

KEY TO ABBREVIATIONS USED IN THIS SCHEDULE:

Class Schedule

Period I	9:00-11:45am
Period II	1:00-3:45pm
Period II	4:15-7:00pm
Period IV	7:30-10:30pm

Abbreviations and special locations used in this schedule:

CL: NG Computer Lab

CR: Conference Room

LH: Lecture Hall

Mezz: The mezzanine above Sculpture/Ceramics

SR: Spray Room, at the top of the stairs to Studio 16

PA: Painting Department Office

PSR: Photo Seminar Room, on the mezzanine above Studio 16

TBA: To be arranged

101: Seminar Room in the tunnel behind the Francisco Street stairs

102: Tutoring Center in the tunnel behind the Francisco Street stairs

731: Third floor of 731 Market Street, the off-campus location of the MFA painting and sculpture studios.

Art History, Theory & Criticism

Art History Theory & Criticism

Bill Berkson, Letters & Science Program Director

AH40A

ART HISTORY SURVEY: LECTURE

3 UNITS

This is the first of a two-part introductory survey of art history. The format is half lecture, half discussion group within each 3-hour class session. We will discuss a diversity of themes, media, forms, cultural premises, movements and individuals from prehistory onward. Lectures will interweave the fundamental chronology of Western art with thematic concerns that cut across cultural boundaries. Assigned readings, together with intensive discussions, will enable students to consider artworks both in the contexts in which they were made and in relation to present-day cultures and theories. AH40B is a required course of all BFA candidates and MFA candidates who have not satisfied 40A/B elsewhere.

AH 140C

ISSUES IN CONTEMPORARY ART--1950 TO THE PRESENT

3 UNITS

Prerequisite: This class is the third course in the required Art History Survey sequence. Students are required to take courses in sequence, and successful completion of AH 40A and B is a prerequisite.

This team-taught course focuses on art made in North America and Europe from 1950 to the present. Artists, movements, and specific works of art are discussed in a broad social and political context, providing a backdrop for contemporary art production. Modern and postmodern theoretical positions, such as semiotics, deconstructivism, feminism, and multiculturalism, will be incorporated into both the lecture and discussion portions of the course.

AH131D

Art and Anthropology

3 UNITS

This course takes an anthropological view of the history of art, focusing in particular on art in prehistoric and "tribal" societies. We begin with current archaeological lore about the origins of humans and Neanderthal objects, and conclude with examples of contemporary painting in Australia. We will also explore some of the special roles art may have played in cultures without a written language and confront various dilemmas involved in studying, collecting, curating and discussing this art. Satisfies an Art HIstory or LS Social Sciences Requirement.

AH131E

WORLDS IN COLLISION I: CONTEMPORARY CULTURES IN TRANSITION FROM YESTERDAY TO TOMORROW

3 UNITS

An exploration of the non-European artistic cultures around us as exemplified in the work of Native American, Latino/Chicano, African American, and Asian American artists, as well as those of artists from other countries. The course will be in a seminar format, with occasional guest artists. This course is a prerequisite for Worlds in Collision II and satisfies either an Art History elective or LS Social Science requirement.

NOTE: Students in Worlds in Collision II (Spring Semester 1996) will proceed from research and theory to practice, by way of internships in arts organizations servicing urban ethnic communities in the Bay Area.

AH141F ***NEW CLASS***

THE ROMANTIC IDEA

3 UNITS

Same as PA141.

A drawing/painting/art history course centered on making art in the context of the Romantic aspiration. Studio work will develop the basics of space, color, light and substance as the materials of painting; sight, thought, emotion, memory and knowledge as the contents of painting; and the artist as not only the maker of paintings but also the creator of the art of painting itself. Academic work will include study of such general themes as the perennial goals of Romanticism in the personal transcendence of time and space, the realization of personal vision in the search and creation of a world nearer paradise, and, above all, the passion to "make it new." Satisfies a requirement in Major Studio (Drawing) Requirement, Studio Elective, or Art History Elective.

AH141G

SPECIAL TOPICS IN

ART HISTORY

3 UNITS

TBA

AH141M/241M

HISTORY & ISSUES OF PAINTING

3 UNITS

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues--perennial and topical--involved in making and looking at paintings now. Topics include: early forms of image-making; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting. Satisfies an Art History Elective and the MFA First Year Art History requirement.

AH 155

ART WRITING CONFERENCE

3 UNITS

See Conferences page 10.

AH198

DIRECTED STUDY IN ART HISTORY, THEORY, AND CRITICISM

3 UNITS

See Interdisciplinary, page 14.

AH199

INDEPENDENT STUDY

Three optional Art History units in relation to 12 Studio units of Independent Study arranged with the student's major department.

See Interdisciplinary, page 14.

Art History, Theory & Criticism

CONTINUED

HISTORY OF ...
in other departments

F140A
HISTORY OF FILM
See page 11

F140B
HISTORY OF FILM II
See page 11

NG140
HISTORY OF NEW GENRES
See Page 18

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Art History Survey*	AH	40AL	Novakov/ Rabinovitch	F	1:00-2:30pm	LH
Art History Survey: Seminar*	AH	40A.1	Novakov	F	2:30-4:00pm	LH
	AH	40A.2	Rabinovitch	F	2:30-4:00pm	20A
	AH	40A.3	Rabinovitch	F	4:15-5:45pm	CR
Art and Anthroplogy	AH	131D	McMann	M II	1:00-3:45pm	LH
Worlds in Collision I: Contemporary Cultures in Transition from Yesterday to Tommorrow	AH	131E	Villa	W I	9:00-11:45am	CR
Issues in Contemporary Art--1950 to the Present*	AH	140CL	Crumpler/ Novakov	M	4:15-5:45pm	LH
Issues in Contemporary Art--1950 to the Present: Seminar*	AH	140C.1	Crumpler	M	5:30-7:00pm	CR
	AH	140C.2	Novakov	M	5:30-7:00pm	LH
The Romantic Idea	AH	141F	Martin	TH III/IV	4:15-7:pm/7:30-10:15pm	CR/13
Special Topics in Art History	AH	141G	TBA	TBA	TBA	TBA
History & Issues of Painting	AH	141M/241M	Berkson	TH II	1:00-3:45pm	LH
Art Writing Conference	AH	155	Berkson	see page 10		
Directed Study	AH	198		see page 14		
Independent Study	AH	199		see page 14		

*Lecture and Seminar attendance required of all students

HISTORY OF .... in other departments

History of Film i	F	140A	Anker	T III	4:15-7:00pm	8
History of Film ii	F	140B	Gehr	W II	1:00-3:45pm	26
History of New Genres	NG	140	TBA	W iII	4:15-7:00pm	LH

Conferences

IN150

ART/PSYCHE/SPIRIT: A WORKSHOP CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART

DATES Aug. 22 - 29

3 UNITS

This seven-day course explores the psychological and spiritual dimensions of the art process. Designed as both studio exploration and transpersonal retreat, the course will survey the main spiritual traditions of Asia and the West, their techniques for psychic transformation and the art that was a part of their spiritual work, while reviewing 20th century concepts of mind/body/spirit relationships and their relevance for 21st century art. Lecture and discussion will be combined with *studio exercises and critiques* of student work from the aesthetic, psychological and spiritual perspectives presented in class, culminating in a "Transpersonal Access" retreat in the Sonoma hills. Students registering for credit will be responsible for a 5-7 page essay on the roles of Mind, Body, Spirit in their own work.

The course will begin at 7:30pm, Tuesday, August 22, in the SFAI Lecture Hall with "Art and Spirit: Two Processes, One Life," a public lecture by Fred Martin. The course will continue 9:00am-12:00 noon, 1:00pm-4:00pm, Wednesday, August 23 through Sunday, August 27, in SFAI Studio 13; moving to the Westerbeke Ranch Conference Center in the Sonoma hills from 5:00pm, August 27, through 3:00pm, August 29.

Satisfies an LS Elective or Studio Elective

LS150F

THE CULTURE OF THE WHITE MOUNTAIN APACHE

August 7-25

3 UNITS

Enrollment limited—early registration advised.

Faculty—Collaborative Organizers: Edward Burnam (Lecturer, American Indian Studies), Rupert Lupe (Apache Educator), Philip Klasky (Environmental Activist), with San Francisco urban Indian community leaders and activists, White River community tribal elders, community leaders, traditional crafts and dancers; and various museum curators.

The intent of this course is to guide students through an authentic native American cultural study. Students will be expected to review historical and contemporary conditions of the Apache people. Instruction will take an ethnic studies perspective in the analysis of the class information. Student projects will reflect individual as well as group interpretations of this cultural experience. After a week of evening presentations, readings and discussions in San Francisco, we will travel by car to the Mojave Desert, Phoenix, Tucson, and White River. We will camp at Fort Apache for approximately two weeks.

Important: An application and detailed information packet are available through the Ofifce of Extension and Summer Programs (749-4554).

Satisfies an LS Elective or Studio Elective.

AH155

ART WRITING CONFERENCE

August 4-11

3UNITS

Faculty: Bill Berkson and guests: Dave Hickey, Anna Novakov, Glen Helfand, Kenneth Baker, Moira Roth, and TBA.

Now in its ninth year, this conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work with leading art professionals in a program led by noted poet and critic Bill Berkson. The conference provides an intensive forum for the discussion of the issues which influence art criticism in today's art world and includes both lectures by guests and hands-on writing exercises. The schedule of seminars and lectures will include: I. Issues of Art Criticism, II. Criticism as Seeing and Writing, III. Special Events.

Reception for Conference participants: Friday, August 4, 5:30pm-7:00pm, Diego Rivera Gallery, SFAI (site tentative).

Keynote Lecture: Dave Hickey, Friday, August 4, 7:30pm, Lecture Hall.
Panel Discussion: TBA. Monday, August 7, 7:30pm, Lecture Hall.

Satisfies an Art History Elective.

Course	Dept	Course#	Faculty	Dates
Art/Psyche/Spirit: A Workshop Conference on the Spiritual in Contemporary Art	IN	150	Martin/Malik	Aug. 22-29
The Culture of the White Mountain Apache	LS	150F	Burnam/Lupe/Klasky	Aug. 7 - 25
Art Writing Conference	AH	155	Berkson/Guests	Aug. 4 - 11

Filmmaking

Filmmaking

Janis Crystal Lipzin, Program Director; Roy Ramsing, Technical Supervisor; Rebecca Barten, Office Assistant; Jeff Rosenstock, Eqquipment Checkout supervisor

F1

FILMMAKING I: MOVING IMAGE WORKSHOP

3 UNITS

This course is an introduction to the ideas and practice of film as a fine art. A fine art approach to film is one that questions assumptions in making a viewing film. It embraces the possibilities of film as a medium of aesthetic or perceptual inquiry, of philosophic or personal expression, more allied to painting and poetry than the traditional idea of 'film.' The course sets out to build confidence in students' ability as film artists, through projects aimed at developing practical skills (such as super-8, projected light, editing) and critical awareness toward their own work.Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students. **In addition, students are required to attend weekly technical workshops which meet on Wednesdays third period, for at least the first half of the semester.** Satisfies a Major Studio Requirement or Studio Elective.

F100B

ALTERNATIVE FILM

3 UNITS

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. Film is provided for class projects. Satisfies a Major Studio Requirement or Studio Elective.

F100C

MOTION GRAPHICS

3 UNITS

In this class, students explore the entire range of techniques that transform graphic or inanimate material into cinematic motion. Generally this process is called animation. We extend the range of the traditional "cartoon" by regarding any flat or three-dimensional object--sand, paint, or other materials--"fair game" for the animation process. Satisfies a Major Studio Requirement or Studio Elective.

F100D

AC/DC PSYCHOTRONIC TELEPLAYS

3 UNITS

Utilizing the 8mm video camera, motion picture equipment, film stock, plus computers and cheap effect-simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical mediums as cheaply as possible. Sculpture, painting, music, and photography will hopefully be united, via the buttons on the Camcorder, to produce a work ready for cassette insertion. It's a hands-on workshop with all the toys available at our disposal to create moving pictures for the disposable generation and their mutating offspring. This semester we expect to incorporate computer animation in our projects. Satisfies a Major StudioRequirement or Studio Elective.

F130

UNDERGRADUATE TUTORIAL IN FILMMAKING

3 UNITS

Prerequisite: Junior Standing.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Satisfies a Major Studio Requirement or Studio Elective.

F140A

HISTORY OF FILM I

3 UNITS

This course will offer an overview of the history and current practice of using film as a medium for personal expression, whether for aesthetic exploration or as a tool for purposefully undermining (or challenging) cultural conventions and propriety. We will see dozens of films, analyze a few in depth, and discuss each within its individual context and with regard to the important social and aesthetic issues it suggests. Classes will be conducted on an informal, participatory basis, with a brief lecture framing each session. One of our fundamental concerns will be to examine the phenomenon of film as a public, commonly shared experience or spectacle. Grades will be determined on: attendance, a response journal handed in twice during the semester, and brief reports on 3 (selected from a potential group of 10) outside events. Students will be expected to respect the integrity of class decorum--both in terms of others' responses as well as for the works being exhibited--and will be encouraged to participate. Satisfies a Major AH Requirement or Studio Elective.

F140B

HISTORY OF FILM II: MUSES OF CINEMA

3 UNITS

Prerequisite: F140A - Film History I

Excursions into the origins of cinema. Reflections upon its illusive character and expressive potentials. A richly illustrated celebration and critical history-analysis of some of cinema's most imaginative achievements from its beginnings to circa 1910. An unearthing of ghosts, spirits, forces and energies from bygone eras to help us awaken from our slumber and open doors to unsuspected worlds of human consciousness. Moments to pause and ponder as the barriers of time and space melt away. We will only have time to tap the surface, but what a surface! Included in our viewings will be creative "re-productions" and rare works from private collections you may never have heard of and most likely will never see again. We will also be seeing works by standards such as Melies, Lumiere, McCay, Porter, etc., but now seen, I hope, in a new light. Irrespective of whether you aspire to be an artist in film or some other medium, your history and perspective of cinema will never be the same again. Satisfies an Elective Art History at Graduate and Undergraduate level.

Filmmaking

CONTINUED

F150

FILM/VIDEO/SLIDE INSTALLATION

3 UNITS

The intention of this class is for the student to develop a greater awareness as to what medium best relates and fulfills the conceptual needs of his or her work. Students will explore how a work can relate to its environment or site, specifically, in terms of site dominant, site adjusted, site specific and site conditioned/determined concerns. The projects include: slide projection, 16mm film projection, video installationcombined media projection and a final independently produced project outside of class. Free slides, film, video will be provided for class projects, but the final project is at student's own expense. Satisfies a Major Studio Requirement or Studio Elective.

F198

DIRECTED STUDY

3 UNITS

See *Interdisciplinary Program* for description and prerequisites for all Directed Study courses (see page 14).

F199

INDEPENDENT STUDY

12 STUDIO UNITS

See *Interdisciplinary Program* for description and prerequisites for all Independent Studies courses. (see page 14).

F TECH

SPECIALIZED TECHNICAL WORKSHOPS

3 UNITS

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. First year film students, particularly film majors, should not schedule another class for this time.

Course	Dept	Course #	FacultyD	ay/Period	Time	Studio
Filmmaking I: Moving Image Workshop	F	1.1	Jordan	MW I	9:00-11:45am	26
	F	1.2	TBA	MW III	4:15-7:00pm	8
Alternative Film	F	100B	Wong	TTH III	4:15-7:00	26/8
Motion Graphics	F	100C	Jordan	MW II	1:00-3:45pm	26
AC/DC Psychotronic Teleplays	F	100D	Kuchar	F I/II	9:00am-3:45pm	8
Tutorial	F	130.1	Kuchar	F III	4:15-7:00pm	26
	F	130.2	Gehr	TH II	1:00-3:45pm	26
Historyof Film I	F	140A	Anker	T III	4:15-7:00pm	8
History of Film II: Muses of Cimema	F	140B	Gehr	T II	1:00-3:45pm	26
Film/Video/Slide Installation	F	150	Wong	TTH I	9:00-11:45am	8
Directed Study	F	198	see page 14			
Independent Study	F	199	see page 14			
Technical workshop	F	Tech	Rosenstock	W III	4:15-7:00pm	26

Interdisciplinary Program

Interdisciplinary Program

Janis Crystal Lipzin, Program Director; Richard Berger, Coordinator, First Year Core

IN1

FIRST-YEAR

INTER-DISCIPLINARY CORE

3 UNITS

The Interdisciplinary Core Program spans the full academic year of fall and spring semesters, and consists of seminar discussions, studio workshops, field trips, and other experimental and experiential activities. It will be team-taught by seven regular faculty and six graduate student teaching assistants. The program is designed to introduce the Interdisciplinary Program at SFAI, to encourage interdisciplinary thinking, to expose students to all studio media and facilities on campus, and to provide a foundation in the varied aesthetic, critical and intellectual skills involved in the creative process.

Topics will include both philosophical and visual concepts involved in the development of personal style and artistic vision. Included will be consideration of design, color, representation, abstraction, historical traditions, contemporary theory, varied hands-on studio experience, etc. The goal of the program is to equip the individual to be successful within an art community whose values include personal integrity, growth, rigorous criticism, creativity and risk.

Intensive studio workshops will allow individuals to work in a wide range of media and multi-media (including film, video, etc.) with materials and technical support provided. Incoming first-year students and transfer students who lack extensive art background are strongly encouraged to take this course, which satisfies a Studio Elective.

IN60 ***NEW CLASS***

HEALING ART: INDIVIDUAL, COMMUNITY, GLOBAL

3 UNITS

This class will explore the active healing role the artist can take in relationship to community and the world. By starting with the artist as a model, we will define the territory of healing art and place the artist in the context of community. We will study historical and contemporary examples of artists who have collaborated and interacted with their communities, whether through projects within organizations or on the street. The format of the class will be lecture, discussion, and visits to Bay Area studios and sites. During the semester, students, with the help of the instructor, will create and implement a community art project. Students are asked to participate in discussions, complete required readings, write a 1,000-word community project proposal and a 1,500-word paper documenting their completed community project. Satisfies a Studio or Art History Elective.

SC110 ***NEW CLASS***

INTERDISCIPLINARY SCULPTURE: PUBLIC ART—PROPOSALS & ISSUES (RURAL/SUBURBAN)

6 UNITS

Prerequisite: Sophomore standing and beginning course in any medium.

This course is a two-part/two-semester program in public art. John Roloff teaches the studio portion, focusing on public art history, proposal development, and fabrication. Kim Anno teaches the field portion. In the fall semester, the concentration will be on non-urban and suburban sites with the town of Dublin, California as the focus. The course will be divided into seminar/discussion, site investigations and classroom work sections. Students must participate in all these areas. In the spring semester, the course will focus on the urban environment. The course is designed to embrace a wide variety of media.

In the studio portion of the class, students will be expected to produce hypothetical and possibly real proposals for selection sites and fabricate the work. In addition to the development of proposals, we will look at the history and diversity of public art and its relationship to the environment. Along with other material, selections from Fragile Colonies: Contemporary Artsits' Interpretations and Solutions (Barbara Matilsky, ed.) and Mapping the Terrain: New Genre Public Art (Suzanne Lacy, ed.) will be used as general references for the course. The studio portion meets during period II on Mondays (Room 101) and Wednesdays (Room 105).

In the on-location, field portion, Kim Anno will direct students in the creation of works that actualize the proposals that are developed in the studio. The field portion will meet every other Friday, 10:00am-4:00pm off campus in Dublin. The first Friday, September 8, the class will meet on campus in Studio 9.

This course continues the development of SFAI's efforts to foster interaction in the public art arena. The Dublin Fine Arts Foundation has invited collaboration with SFAI, and there may be additional locations in the East Bay.

Satisifes Studio Elective. Graduate students are encouraged to take this course as an elective.

IN112 ***NEW CLASS***

MAKING ART AS IF THE EARTH REALLY MATTERED

3 UNITS

Prerequisite: Sophomore Standing.

Part I (taught by Landa Townsend): In this course Native California eco-systems will be the models for making artwork that addresses the current issues of our immediate natural environment. Through guided walks and assigned readings, students will learn the basics of what lives within the city limits of San Francisco and the Golden Gate National Recreational Area. Issues of adaptations to stress, co-evolution of flora and fauna, and change caused by non-native populations introduced in the environment will be discussed and explored within the context of art making.

Part II (taught by Rebecca Hutchinson): The second part of the course will be centered around discussion of the history of installation art and the making and documenting of site-specific outdoor installation pieces. Using mostly, but not only, organic materials such as adobe clay, cement and plaster, each student will make an individual piece or collaborate with another student in making a piece working on sites chosen in the Bay Area. Satisfies a Studio Elective.

IN120 ***NEW CLASS***

SENSE OF PLACE/ POETICS OF TIME I: VACA VALLEY

3 Units

Prerequisite: Junior Standing and permission of instructors.

Interviews with prospective students on April 25 in Undergraduate Program Director's Office. Sigh up for an appointment.

This is a unique opportunity to work directly with the Vacaville Museum and the Vacaville community to develop an intepretive history of Vaca Valley. It is hoped that students will take this year-long course in sequence, Fall 1995 and Spring 1996. This will enable the class to construct its framework of research methods in order to provide a rich body of materials to draw

Interdisciplinary Program

CONTINUED

upon for presentation to the community during two semesters.

What is the "construction of reality" we pluck from changing phenomena in order to ascertain stable relationships in the meaning and structure of a place? This project will study how people in Vacaville read their natural and man-made environment. We will study how the real things in their world (objects, i.e. land, artifacts, houses) reveal life in its various personal and communal aspects. We will try to discover how hopes, dreams, aspirations—personal myths—find expression in these people's lives. We hope to find the identity of Vacaville, the meanings it engenders for its citizens, and to help people interpret these meanings in a new way and/or perhaps to enhance what is already in their community. History is a progression in time (or can be, as Barbara Tuchman has said, "a march of folly"). We think our study will highlight Vacavillian patterns, in order to stimulate discussion of the future of this community. It is hoped that by studying Vacaville, by becoming involved in the life of this community, we will better understand our own existential foothold in the world—our own culture. The course will culminate with an exhibition at the Vacaville Museum.

Satisfies a Studio Elective.

IN150

ART/PSYCHE/SPIRIT: A WORKSHOP CONFERENCE ON THE SPIRITUAL IN CONTEMPORARY ART

3 UNITS

See Conferences, page 10.

IN170A

THE ARTIST-TEACHER I: THEORY & PRACTICE

3 UNITS

Prerequisite: 30 Units of Studio Credit.

Enrollment is open to both undergraduate and graduate students by permission of the instructor. Permission must be secured prior to Tuesday, April 25, 1995.

This course is designed to prepare students to become artist-teachers at the elementary school level. The course will make extensive use of guest artists from throughout the Bay Area who are recognized for their work as master artists in the instruction/demonstration of work designed for the elementary classroom. Each student will have hands-on experience working with children. In addition, the course will cover trends in elementary art education, theories of early childhood learning and cognitive development, and general instructional theories and methods. Students will develop detailed lesson plans for a full semester's class designed for a specific grade level.

This course will serve as a prerequisite for students being art teachers at a San Francisco elementary school for credit during the following semester. Monitoring and evaluation of the student-instructors' on-site performance will be shared by elementary school teachers/administration and the supervising SFAI instructor. Satisfies a LS Elective.

IN192

AICAD NEW YORK STUDIO

15 UNITS

Major or Studio Elective, plus 3 units Art History or LS Electives, for a total of 15 units. There are only two places per semester. Students are selected by competition. Students for Spring 1995 were selected in Spring 1994. Students for Fall 1995 and Spring 1996 will be selected in April of 1995. See Student Services Office for details.

IN196

UNDERGRADUATE INTERNSHIP

3 UNITS

See the Academic Calendar in this class schedule for application deadline. The internship program is designed for students to expand their art training into arts-related industry, non-profit organizations, social service agencies with arts components, non-traditional teching enviornments, schools, and other areas where students can gain and offer arts-related expertise. In this changing economic era, art students can benefit by searching for new and creative ways to find employment. The internship can be a step in that direction. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships. Undergraduate students who have completed a minimum of 45 units are eligible for internships. Eligible students in good academic standing may register for an internship provided that half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 units of internship and/or directed study courses may be applied toward the BFA degree. Satisfies a Studio Elective and may be taken with the approval of the administrative Internship Coordinator in the Student Services Office.

IN 198

DIRECTED STUDY

1-6 UNITS

Prerequisite: Junior standing

Directed Study is for cases where certain courses are required for graduation but are not offered in the student's final semester. It is for upper-division students only. It requires the permission of an Academic Advisor before the student seeks faculty approval. Students must meet with their Directed Study faculty at least three times in order to certify progress. A mid-term report will be issued to confirm work accomplished to date. Students may not register for more than three units in IN 198 in any one semester, for a maximum of 12 units which may be applied to the BFA degree. Satisfies a Major Studio Requirement, Studio Elective, LS or Art History Elective.

IN199

INDEPENDENT STUDY

12 Studio Units

Independent StudyProjects one semester in length to be undertaken during the junior year away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor in the student's major discipline, the Registrar, the Undergraduate Studio Program Director, and the Dean of Academic Affairs. A Letters & Science/Art History project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Letters & Science/Art History. The total Studio and Letters & Science credit allowable for Independent Study shall not exceed 15 units. Only one semester of one summer session of Independent Study shall be allowed for any student. Satisfies a Major Studio Requirement or Studio Elective.

A Letters and Science/Art History project may be taken concurrently, for which a seperate proposal must be made. Credit will not exceed three semester units in LS or Art History.

A maximum of ten Independent Study projects will be approved by the Dean of Academic Affairs during any one semester. Independent Study awards will be announced within two weeks following the application deadline. Independent Study will be awarded based on the content and merit of the individual proposal.

Interdisciplinary Program

CONTINUED

ADDITIONAL INTERDISCIPLINARY COURSES IN OTHER DEPARTMENTS:

AH141F
The Romantic Idea
See Art History, page 8.

CE100.2
Ceramic Sculpture II & III: Materials 3 + N
See Sculpture, page 28.

F100B
Alternative Film
F150
See Film, page 11.
Film/Video/Slide Installation
See Film, page 12.

NG1
Beginning New Genres
NG141
Issues and Contemporary Art
NG160
Installation
See New Genres, page 18.

PA10.2
Drawing I & II
See Painting, page 20.

PH131
Visting Artist
See Photography, page 24

PR103
Screen Printing I & II
See Printmaking, page 25

SC50
Lost and Found Department
See Sculpture, page 27.

SC110
Interdisciplianry Sculpture: Public Art - Proposals & Issues - Dublin (Rural/Suburban)
See Interdisciplinary, page 13.

Course	Dept	Course #	Faculty	Day Period	Time	Studio
First-Year Interdisciplinary Core	IN	1.1	Berger	T III/IV	4:15-10:00pm	14
	IN	Lab		F I	9:00-11:45	14
	IN	1.2	Berger	TH III/IV	4:15-10:00pm	14
	IN	Lab		F I	9:00-11:45	14
Healing Art: Individual, Community, Global	IN	60	Samuels	TTHIII	4:15-7:00pm	LH/20B
Making Art As If the Earth Really Mattered	IN	112	Townsend/ Hutchinson	MWI	9:00-11:45am	CR/105
Sense of Place/Poetics of Time: Vaca Valley	IN	120	Lipzin/Margrill	WI/II	9-11:45am/1-3:45pm	8
Art/Psyche/Spirit: A Workshop Conference on the Spiritual in Contemporay Art	IN	150	Martin	See page 10		
The Artist-Teacher: Theory and Practice	IN	170A	TBA	M II	1:00-3:45pm	CR
N.Y. Studio	IN	192				
Internship	IN	196M/296M	Anno	TBA		
Directed Study	IN	198	See Page 14			
Independent Study	IN	199	See page 14			

ADDITIONAL INTERDISCIPLINARY COURSES IN OTHER DEPARTMENTS:

Beginning New Genres	NG	1.1	Grace	TTHII	1:00-3:45pm	10/9
	NG	1.2	TBA			
Drawing I & II	PA	10.2	Wong	TTHII	1:00-3:45pm	13
Lost and Found Dept.	SC	50	Jordon	TIII/IV	4:15-10:30pm	105
The Romantic Idea	AH	141F	Martin	THIII/IV	4:15 - 10:30pm	CR/13
Ceramic Sculpture II & III:Materials 3 + N	CE	100.2	Roloff	MWIII	4:15-7:00pm	106
Alternative Film	F	100B	Wong	TTHIII	4:15-7:00pm	26/8
Photoprintmaking I & II	PR	103	Graff	TTHII	1:00-3:45pm	3
Visting Artist	PH	131	TBA	FI	9:00-11:45am	16
Issues and Contemporary Art	NG	141	Labat	WI	9:00-11:45am	LH
Film/Video/Slide Installation	F	150	Wong	TTHI	9:00-11:45am	8
Installation	NG	160	Kos	FI/II	10am-5:00pm	10
Interdisciplianry Sculpture: Public Art - Proposals & Issues - Dublin (Rural/Suburban)	SC	110	Anno/ Roloff	MWII Alt. F	1:00-3:45pm 10am-4:00pm	101/105 on-site

Letters & Science

Letters & Science

Bill Berkson, Program Director; Dianne Jones, Assistant

LS 1A

ENGLISH COMPOSITION A

3 UNITS

A consideration of the ways in which language shapes human experience, with emphasis on inventive writing assignments and intensive classroom discussion.

Section 1 (Cinnster) will focus on students' writing on their own and others' art work. Upper division students are encouraged to enroll.

Satisfies one semester of the two-semester English requirement.

LS 10A

MEDITERRANEAN CIVILIZATIONS

3 UNITS

The first of a required sequence of team-taught courses that provide the background for advanced study in the liberal arts and sciences, this course is an introductory survey of major historical events in the Near East, Africa and Southern Europe from antiquity to the fourteenth century. The class meets twice weekly--first in a lecture format, and second in seminar-type discussion sections. This course is followed in the spring by Origins of the Modern World, and the two courses together provide the prerequisite background for LS 100A/B, Methodologies of Modernism. Satisfies the first semester of History of Mediterranean Civilizations requirement.

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
English Composition A	LS	1A.1	Cinnater	TTH	10:30-noon	20B
	LS	1A.2	Beames	TTH	9:00-10:30am	20B
	LS	1A.3	Papanikolas	TTH	1:00-2:30pm	20B
	LS	1A.4	Lang	TTH	2:30-4:00pm	20B
Mediterranean Civilizations: Lecture*						
	LS	10AL	Levitin/Mondini/ Papanikolas	T	9:00-10:30am	LH
SEMINAR*						
Mediterranean Civilizations	LS	10A.1	Levitin	T	10:30am-noon	LH
	LS	10A.2	Papanikolas	T	10:30am-noon	20A
	LS	10A.3	Mondini	T	10:30am-noon	CR
	LS	10A.4	Levitin	TH	10:30am-noon	CR
Creative Writing	LS	21	Fiscus	W II	1:00-3:45pm	CR
English for Fine Arts	LS	22/222.1	Cinnater	TTH	9:00-10:30am	101
	LS	22/222.2	Beames	TTH	10:30 - noon	101
Methodologies of Modernism: Lecture*						
	LS	100AL	Levitin/Mondini/Lang	F	9:00-10:30am	LH
SEMINAR*						
Methodologies of Modernism	LS	100A.1	Levitin	F	10:30am-noon	20B
	LS	100A.2	Lang	F	10:30am-noon	LH
	LS	100A.3	Mondini	F	10:30am-noon	CR
	LS	100A.4	Levitin	F	1:00-2:30pm	20B
	LS	100A.5	Lang	F	1:00-2:30pm	20A
	LS	100A.6	Mondini	F	1:00-2:30pm	CR
	LS	100A.7	Levitin	F	2:30-4:00pm	CR
	LS	100A.8	Lang	F	4:15-5:45pm	20B(Standby)
Professional Writing for Artists	LS	120B	Morrison	MW	4:15-5:45pm	101
Piracy	LS	120C	Acker	TTH	4:15-5:45pm	101
Advanced Creative Writing A: Poetry	LS	120D	TBA		TBA	
Topics in Contemporary Science	LS	140G	Manson	T IV	7:30-10:15	LH
The Culture of the White Maountain Apache	LS	150F		see page 10		
Undergraduate Tutorial	LS	180	Levitin	T II	1:00-3:45pm	101
Directed Study	LS	198	see page 14			
Independent Study	LS	199	see page 14			

*attendance required of all students

Letters & Science

CONTINUED

LS 21

CREATIVE WRITING

3 UNITS

Prerequisite: 3 semester units in English Composition or English for Fine Arts.

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photo-essays, and short stories. In-depth individual projects in both fiction and nonfiction are encouraged. This course may satisfy a requirement in English or LS Elective.

LS22M/222.M

ENGLISH FOR FINE ARTS (EFA)

6 UNITS

LS22 is a skills course in fine-arts language designed for foreign students, emphasizing critical, theoretical and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. Satisfies a requirement in Englishor LS Elective.

LS100A

METHODOLOGIES OF MODERNISM

3 UNITS

Prerequisite: LS10A/B.

The first of a two-part examination of twentieth-century cultural history, emphasizing relations between the visual arts and such systems of critical inquiry as psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structurlism. Weekly lectures provide overviews; discussion sections are devoted to close study of texts in correlation to lecture materials. This course may not be taken on a Pass/No Pass basis. Satisfies a LS residency requirement in sequence with LS100B.

LS120B

PROFESSIONAL WRITING FOR ARTISTS

3 UNITS

Prerequisite: 3 semester units in English Composition.

This course will focus on the writing skills necessary to survive and succeed in the art world. This includes proposal writing for exhibitions, projects and grants, and critical writing. The course will be conducted workshop-style with emphasis on the writing process, including drafting, editing, and revising. Satisfies a requirement in English or a LS Elective.

LS120C ***NEW CLASS***

PIRACY

3 UNITS

Prerequisite: 3 semester units in English Composition and premission of the instructor.

Labyrinth! Puzzles! Watch your mind become lost....In this course, we shall consider those narrative texts based on non-linear constructions of time. Very difficult readings: Jorge Luis Borges, Vladimir Nabokov, Michel Foucault, and others. Satisfies a requirement in English or LS Elective.

LS120D

ADVANCED CREATIVE WRITING A: POETRY

3 UNITS

TBA

LS140G

TOPICS IN CONTEMPORARY SCIENCE

3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. Periodic guest lectures by eminent scientists and science historians in the series of Norton Science Lectures will punctuate the discussions and give additional focus to the topics considered. No technical expertise is required, but a willingness to deal seriously with unfamiliar and difficult issues is expected. Satisfies LS Natural Science requirement or a LS Ellective.

LS150F

THE CULTURE OF THE WHITE MOUNTAIN APACHE

3 UNITS

See Conferences, page10.

LS180

UNDERGRADUATE TUTORIALS

3 UNITS

Prerequisite: Junior standing and permission of the instructor.

Undergraduate tutorials are available on a non-departmental basis. The classic tutorial relationship provides individual guidance for individual academic projects, and may concern all phases of a student's work in order to help achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Students may register for no more than one tutorial per semester. These non-departmental tutorials satisfy a LS Elective.

LS198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 14.

LS199

INDEPENDENT STUDY

3 UNITS

See Interdisciplinary, page 14.

New Genres

NEW GENRES

Janis Crystal Lipzin, Program Director; Kris Force, Department Manager

NG1

NEW GENRES I

3 UNITS

Students will participate in a rigorous schedule of in-class performance, video, and installation work as well as regular out-of-class assignments. This involves development of skills in looking at work critically and engaging in a continuing dialogue related to critical issues. The course is designed to provide a tight structure within which students can expand their own ideas about time-based art and object-making and begin building a strong personal art vocabulary. Students will learn basic video production *techniques. Section 1* includes an introduction to the Internet. Section 2 focuses on performance.

Satisfies a Major Studio Requirement or Studio Elective.

NG100 ***NEW CLASS***

NEW GENRES II: PULP VIDEO--FORM AS CONTENT

3 UNITS

Prerequisite: Beginning New Genres or permission of the instructor.

From idea (treatment, storyboard, etc.) to production (shooting, sound, etc.), and post-production (editing, etc.), this course will deal with contemporary issues around the independent video-feature-production, the video "movie." The revolution and its distribution. Independent video is the new cinema--it is here that the limits of narrative conventions can be easily expanded, combined with affordable reproduction techniques, it is "the bastard amalgam of the Hollywood B-picture and the Xerox machine." Each student will produce a mini-feature to be shown in a feature-mini-festival at the end of the semester. Satisfies a Major Studio Requirement or Studio Elective.

NG101 ***NEW CLASS***

VISITING ARTISTS STUDIO

3 UNITS

Prerequisite: Beginning New Genres or permission of the instructor.

An advanced studio class taught by visiting artists. The curriculum changes according to the interests of the visitors.

Satisfies a Major Studio Requirement or Studio Elective.

NG102

NEW GENRES II: TBA

3 UNITS

TBA

NG 130

UNDERGRADUATE TUTORIAL IN NEW GENRES

3 UNITS

Prerequisite: 6 units in New Genres classes.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

Satisfies a Major Studio Requirement or Studio Elective.

NG140

HISTORY OF NEW GENRES

3 UNITS

TBA

NG141

ISSUES AND CONTEMPORARY ARTISTS

3 UNITS

An investigation of contemporary issues around the development of conceptual art (performance, installation, video, body art, etc...).

Satisfies a Major Studio Requirement or AH Elective.

NG160

INSTALLATION

3 UNITS

Prerequisite: Junior/Senior standing in any department or permission of instructor.

This course is suggested for juniors, seniors, and graduate students who want to include the specifics of time and place in their object making, or for those already working in time-based activities—giving them an opportunity to objectify and site those actions. We will look at, smell, listen to, and touch architecture, landscape and materials indigenous to specific sites. There will be no "how to use" specific tools or materials; no craft orientation; no in-class working on objects, projects or pieces. In group meetings, students will present their own work and critique that of their peers. The class is designed to prove the axiom, If it looks, sounds, smells or feels like art, it can't be! (to paraphrase David Ireland).

Course	Dept/Course #		Faculty	Day/Period	Time	Studio
New Genres I	NG	1.1	Grace	TTH II	1:00-3:45pm	9
	NG	1.2	TBA	MW III	4:15-7:00pm	10
	NG	1.3	TBA	TBA	TBA	TBA
New Genres II: Pulp Video--Form as Content						
	NG	100	Labat	M I/II	9-11:45am/1-3:45pm	10
Visiting Artists Studio	NG	101	TBA	TTH IV	7:30-10:15pm	10
New Genres II:TBA	NG	102	TBA	MW IV	7:30 - 10:15pm	10
Undergraduate Tutorial in New Genres						
	NG	130.1	Grace	TH III	4:15-7:00pm	9
	NG	130.2	Labat	W II	1:00-3:45pm	9
History of New Genres I	NG	140	TBA	W III	4:15-7:00pm	LH
Issues & Contemporary Artists	NG	141	Labat	W I	9:00-11:45am	LH
Installation	NG	160	Kos	F	10:00-5:00pm	10
Text as Performance	NG	171D	Acker	TTH IV	7:30-10:15pm	20B
Directed Study	NG	198	see page 14			
Independent Study	NG	199	see page 14			

New Genres

CONTINUED

Satisfies a Major Studio requirement or Studio Elective.

NG 171D ***NEW CLASS***

TEXT AS PERFORMANCE

3 UNITS

TBA

NG198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 14.

NG199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

New Imaging Center

NIC ***NEW CLASS***

DIGITAL IMAGING I

3 UNITS

This is a beginning course in digital imaging. It will provide students with the skills necessary to complete their first digital projects.

The class will be divided into four modules.

- The first module will concentrate on the Macintosh operating system and general file procedures.
- The next two modules will include static imagery and time-based work. These two modules are not necessarily independent and project integration of the three modules is encouraged. While the work completed in these three modules will emphasize technique, content will also be considered. Also, during each segment, examples of artists' work will be represented and discussed.
- The last module will be oriented primarily toward criticism and evaluation with an emphasis on argument, dialogue and ideas. This course is the prerequisite to all other Digital Imaging courses; however, students may successfully complete a prerequisite evaluation administered by the NIC.

Satisfies a Studio Elective.

NIC 198

DIRECTED STUDY

3 UNITS

See Interdisciplianry, page 14

NIC 199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Digital Imaging I	NIC	1.1	Klein	MWI II	1:00 - 3:45pm	TBA
Digital Imaging I	NIC	1.2	Klein	MWIII	4:15 - 7:00pm	TBA
Digital Imaging I	NIC	1.3	Fulton	TIII/IV	4:15 - 10:15pm	TBA
Digital Imaging I	NIC	1.4	TBA	THII/III	1:00-7:00pm	TBA
Directed Study	NIC	198	see page 14			
Independent Study	NIC	199	see page 14			

Painting/Drawing

Painting/Drawing

Janis Crystal Lipzin, Program Director; David Tangney, Department Manager

PA2

PAINTING I

3 UNITS

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included. Satisfies a Major Studio *Requirement or Studio* Elective.

PA10

DRAWING I & II

3 UNITS

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development. See course descriptions for PA1 and PA100 for further information.

Sections 2 and 5 have special focuses. The goals of Section2 (Wong) are to develop a sound technical underdstanding of drawing as well as to use drawing as a tool of personal expression. Emphasis will be placed on observation and perception. The class will cover gesture drawing, perspective, life drawing, drawing from sound and words and from slides and images to develop subconscious drawings. Technical demonstrations will be given so that students feel confident to experiment with different mediums. We will explore a wide range of topics including contour drawing and gesture, as well as the principles of design and composition which will consist of line, shape, space, value and texture. There will be life drawing as well as non-

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Painting I	PA	2.1	Villa	MW II	1:00-345pm	117
	PA	2.2	Williams	MW III	4:15-7:00pm	117
Drawing I & II	PA	10.1	Williams	MW II	1:00-3:45pm	14
	PA	10.2	Wong	TTH II	1:00-3:45pm	13
	PA	10.3	Tchakalian	MW II	1:00-3:45pm	13
	PA	10.4	McGaw	TTH II	1:00-4:00pm	14
	PA	10.5	Klein	T II/III	1-3:45/4:15-7	115/13
	PA	10.6	Morgan	MW III	4:15-7:00pm	13
Painting I & II	PA	20.1	Villa	MWIII	4:15-7:00pm	114
	PA	20.2	Akawie	TTH III	4:15-7:00pm	114
	PA	20.3	Crumpler	TTH II	1:00-3:45pm	117
	PA	20.4	TBA	TTH II	1:00-3:45pm	116
	PA	20.5	Storer	TTH III	4:15-7:00pm	115
	PA	20.6	Morgan	MW II	1:00-3:45pm	114
Spray Painting	PA	51	Akawie	TTH II	1:00-3:45pm	SR
Drawing II & III	PA	100.1	Tchakalian	F I/II	9:00am-4:00pm	13
	PA	100.2	Lamanet	MW I	9:00-11:45am	14
Drawing: Anatomy for Artists						
	PA	110	Burgoyne	TTH I	9:00-11:45am	14
Painting II & III	PA	120.1	Pijoan	MW I	9:00-11:45am	116
	PA	120.2	Crumpler	TTH I	9:00-11:45am	114
	PA	120.3	McGaw	TTH I	9:00-11:45am	115
	PA	120.4	Klein	WII/III	1-3:45/4:15-7pm	116
	PA	120.5	Majdrakoff	MW II	1:00-3:45pm	115
Color!	PA	125	Pijion	M	1:00-7:00pm	116
Undergraduate Tutorial						
	PA	130.1	Brooke	F II	1:00-3:45pm	PA
	PA	130.2	Williams	W I	9:00-11:45am	PA
	PA	130.3	Tchakalian	MI	9:00-11:45am	PA
The Romantic Idea	PA	141	Martin	TH III/IV	4:15-7:pm/7:30-10:15pm	CR/13
Undergraduate Studio Seminar						
	PA	150.1	Villa	M IV	7:30-10:15pm	14
	PA	150.2	Lamanet	M II	1:00-3:45pm	20B
Directed Study	PA	198	see page 14			
Independent Study	PA	199	see page 14			

GRADUATE PAINTING AND DRAWING see page 29

Painting/Drawing

CONTINUED

objective drawing. Students will be supported in critiquing their own work so that they can learn why they like or dislike things as opposed to only making value judgments. At the end of the course, students will have a wider view of seeing through drawing.

NEW CLASS

TRAVELING ART BOX

(Section 5 - Klein) is a wet-and-dry media drawing class. Each week students will go someplace to draw and paint what they feel, smell, hear or touch. All supplies and work must be carryable. Materials are open-ended: Watercolor, paint, film, camera, video, pencils, erasers, ink, chalk, woodcutting tools.

Satisfies a Major Studio Requirement or Studio Elective.

PA20

PAINTING I & II

3 UNITS

A course which combines beginning and intermediate students. The emphasis of the course depends on the individual student's level of development. See Course Descriptions for PA2 and PA120 for further information.

Section 5 (Storer) has special focus: Figure Painting uses the figure as a point of departure to explore a variety of materials.

Satisfies a Major Studio Requirement or Studio Elective.

PA51

SPRAY PAINTING

3 UNITS

This class is open to both beginning and further students. Course provides background in airbrush and spray-gun techniques, including: flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space. Visits with airbrush artists, demonstrations, and presentation of color theory are included. Equipment is provided. Satisfies a Major Studio Requirement or Studio Elective.

PA100

DRAWING II & III

3 UNITS

Prerequisite: 6 units in Beginning Drawing

Guided work from the figure, still life, imagination, and abstraction, using various media, methods and techniques. Emphasis is on cultivation of individual attitudes and ideas. Satisfies a Major Studio Requirement or Studio Elective.

PA 110 ***NEW CLASS***

DRAWING: ANATOMY FOR ARTISTS

3 UNITS

Prerequisite: Beginning Drawing

Anatomy for artists takes figure drawing to another level promoting a deeper understanding of the human body through investigation into structure and functioning of our corporeal state. The focus will be on skin, muscle and bone with examination of the chemical and electric systems and their related organs. Finding parallels with human anatomy in botanical, animal and mechanical formations will enrich our appreciation of the body through metaphor and direct knowledge. A variety of mediums will be utilized and each student is encouraged to experiment and develop their own personal drawing style while working on the assignments. This course will be supplemented with slide and video presentations and field trips. Satisfies a Major Studio Requirement or Studio Elective.

PA120

PAINTING II & III

3 UNITS

Prerequisites: 6 Units in Beginning Painting.

Further work in the relationship between form and idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

Section 4 (Klein) has a special focus. The emphasis will be on ideas and concepts in art making. Traditional and non-traditional methods will be demonstrated and encouraged. Weekly dialogues will concentrate on context and personal ideology in art making. In small group critiques students will speak of their own work and give constructive criticism to other students.

Satisfies a Major Studio Requirement or Studio Elective.

PA125

COLOR!

3 UNITS

Prerequisites: One college-level drawing course required, one college-level painting class recommended.

This all day course offers a mixture of: 1) A sequence of short directed projects designed to develop and refine awareness of color relationships; and 2) sustained, self-directed, in-class projects working towards a personal exploration of the meaning of color. There will be regular presentations explaining the history, theory and experiental aspects of color. Regular attendance is paramount. Satisfies a Major Studio Requirement or Studio Elective.

PA130

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisite: 6 units Painting

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of painting to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Satisfies a Major Studio Requirement or Studio Elective.

PA 141 ***NEW CLASS***

THE ROMANTIC IDEA

3 UNITS

See AH141F, page 8

Satisfies a Major Studio (Drawing) Requirement, Studio Elective, or Art History Elective.

PA150

UNDERGRADUATE STUDIO SEMINAR

3 UNITS

Prerequisite: permission of Instructor.

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles. Satisfies a Major Studio Requirement or Studio Elective.

PA198

DIRECTED STUDY

3 UNITS

See Interdisciplianry, page 14.

PA199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplianry, page 14.

Photography

Photography

Janis Crystal Lipzin, Program Director; Melissa Harris, Department Manager

PH1

PHOTOGRAPHY I

3 UNITS

Note: This course is the prerequisite to all other courses in the Photo Program.

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are are provided.

Note: Students who believe themselves to be sufficiently experienced to request a waiver of the PH 1 requirement may do so by taking a written test of the course content and presenting a portfolio of five prints of their own work demonstrating competence in the medium. Students may also be required to make a print from a master negative provided by the department. After an interview with the faculty, a determination will be made as to whether or not the Photography I course may be waived. Satisfies a Studio Elective and is required for the Photo Major.

PH50

UNDERSTANDING PHOTOGRAPHY

3 UNITS

Prerequisite: Beginning Photography or equivalent

Section I is an introduction to photographic ideas and personal expression. A course designed to experience and learn the characteristics of photography. We will look at techniques and approaches of the medium in relationship to aesthetics and personal expression. We will have assignments designed to better understand and control the medium, while remaining

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Photography I	PH	1.1	Jones	MW I	9:00am-noon	20A/16
	PH	1.2	Wessel	TTH II	1:00-3:45pm	20A
Understanding Photographs						
	PH	50.1	Connor	MW II	1:00-3:45pm	20A/16
	PH	50.2	Louie	TTH II	1:00-3:45pm	16
Culture and Document	PH	51	Louie	TTH III	4:15-7:00pm	16/20A
View Camera	PH	53	TBA	M I	9:00-11:45am	16
Color	PH	54	Fulton	MW II	1:00-3:45pm	16/Lab
Non-Silver	PH	55C	Lantz	T III	4:15-7:00pm	20A
Technical Workshop	PH	57		WIII	4:15-7:00pm	16
Bookmaking	PH	57A	TBA		Sept. 6-Oct. 4	
Murals	PH	57A	TBA		Oct.11-Nov. 8	
Lighting	PH	57C	TBA		Nov. 8-Dec. 13	
Photograhpy in Cultural and Social Institutions						
	PH	100A	Jones	MW II	1:00-3:45pm	PSR/20A
Special Projects	PH	100B	Wessel	W I/II	9-11:45/1-3:45	PSR
Sacred and Profane I	PH	100D	Connor	MW IV	7:30-10:15pm	16
Landscape	PH	100J	Fulton	MW III	4:15-7:00pm	16/20A
Undergraduate Tutorial	PH	130	Connor	M III	4:15-7:00pm	PSR
Visiting Artist/Current Issues						
	PH	131	TBA	F I	9:00-11:45am	16
Undergraduate Studio Seminar						
	PH	150	Louie	THI	9:00-11:45am	20A
Strategies of Presentation	PH	180	TBA	TTH IV	7:30-10:15	16/20A
Directed Study	PH	198	see page 14			
Independent Study	PH	199	see page 14			

Photography

Continued

creative and individualistic. The class will also focus on concepts of editing and sequencing and how images interact. During the semester we will have numerous slide presentations of relevant material so the concepts of the class can be identified in the larger contexts of the history of phtography and culture.

Section 2 is an intensive investigation into the inherent characteristics and problems of the medium with emphasis on critical evaluation of student work based on the specifics within an image, as well as the nature of a body of work. Course includes gallery and museum field trips, outside reading and discussion of historical and contemporary work.

Satisfies a Studio Elective and is required for the Photography Major.

PH51

CULTURE AND DOCUMENT

3 UNITS

Prerequisite: Beginning Photography. May betaken concurrently with Understanding Photography.

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography. There will be an exploration of dominant cultural conventions in mass media, advertising, and gender representation. Major historical and contemporary examples of photography that express these contents will be presented. Each student will be expected to be working on a photographic project of his or her own design throughout the semester. Satisfies a Major Studio Requirement or Studio Elective.

PH53

THE VIEW CAMERA: TRADITIONAL AND NON-TRADITIONAL USES

3 UNITS

Prerequisite: Beginning Photography or equivalent. May be taken concurrently with Understanding Photography.

This is a hands-on studio course to introduce students to the 4x5 view camera and its expansive possibilities in relation to their current work. There will be an emphasis on the exploration of traditional and non-traditional applications. Interdisciplinary approaches will be encouraged. Satisfies a Major Studio Requirement or Studio Elective .

PH54

COLOR

3 UNITS

Prerequisite: Beginning Photography or equivalent. May be taken concurrently with Understanding Photography.

A highly professional, technical and rigorous introduction to the use of color photographic materials. The primary emphasis will be upon the color negative: its exposure, development and printing. Students will be required to develop their own film for the positive, negative or transparency, as well as creating an Ilfochrome print. To realize the course objectives properly, students will need to spend $250-300 on materials. Assignments for color problems will be given, and critiques will be based on those assignments as well as aspects of one's personal endeavors. One assignment will be a 15-minute presentation, with slides on a photographer whose primary work is in color. Satisfies a Studio Elective or one distribution requirement for the Photography Major.

PH55C

NON-SILVER

3 UNITS

Prerequisite: Beginning Photography or equivalent. May be taken concurrently with Understanding Photography.

This class will cover cyanotype and van dyke brown printing. Class time will include hands on demonstrations and work sessions, slide presentations, guest speakers and a studio visit as well as critiques and reviews. Students will be expected to purchase supplies they will need, i.e., litho film, paper, sizing brushes and appropriate personal safety gear (dry chemistry will be provided). The goal of this class is for each student to become proficient with these two non-silver processes and complete a portfolio of 10-15 finished images using one or both of the processes. Class size limited to 10. Satisfies a Studio Elective or Extended Media distribution Requirement.

PH57

TECHNICAL WORKSHOPS

3 UNITS

Prerequisite: Beginning Photography or equivalent. May be taken concurrently with Understanding Photography.

PH57a - Bookmaking

1 Unit

This five-week workshop will explore both traditional and non-traditional forms of bookmaking.

PH57b - Mural Printing

1 Unit

Mural Printing is an aesthetic and physical challenge. We will decipher the intricacies of choosing the right negative to enlarge as well as examine the technical challenges.

PH57c - Lighting

1 Unit

A five-week intensive workshop exploring the use of studio lighting equipment and on-camera flash techniques.

Satisfies a Studio Elective or one distribution requirement for the Photography Major.

Photography

Continued

PH100A

PHOTOGRAPHY IN CULTURAL AND SOCIAL INSTITUTIONS

3 UNITS

Prerequisite: Beginning Photography, Understanding Photography and History of Photography.

Arrangements are made with six to eight cultural and social institutions so the students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions. However, review of the work in progress will be frequent. The results of the-work will be used in three ways: 1)for the student,2)for the institution, and 3)for a possible archive. Satisfies a Major Studio Requirement or Studio Elective.

PH100B

SPECIAL PROJECTS

3 UNITS

Prerequisites: Permission of instructor.

This course meets by appointment on Wednesday during period I or II in PSR.

Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester. Satisfies a Major Studio Requirement or Studio Elective.

PH100D

Sacred and Profane I

3 UNITS

Prerequisites: Permission of instructor and portfolio review.

An advanced, two-semester class whose main purpose is to create a body of in-depth work and to begin to locate it in relation to contemporary art and the history of human expression. In a cross-cultural framework we will look at a broad range of images from the sacred, mythic and profane to find sources of inspiration. The student's work will be considered within a continuum of expression themes throughout history. There will be assigned readings, several short papers, some research parallel to your own creative work, and a class presentation. Expect to work hard and deep. All students will be expected to complete a unique and in-depth body of work. Admission to the class is by portfolio review. Students MUST bring work to the first class for the portfolio review. Satisfies a Major Studio Requirement or Studio Elective.

PH100J ***NEW CLASS***

Landscape: Nevada Plus . . .

3 Units

Prerequisite: Beginning Photography, Understanding Photography and History of Photography.
A 4-5 day field trip into the heat of the Nevada Desert is the centerpiece experience. Many field trips may extend beyond class time (4:15-7:00pm), and the student is asked not to schedule evening classes which conflict with this plan. This is a shooting class devoted to patience, composition and eloquent light: shoot, print, look! Study and praxis shall include many common precepts of the "landscape" genre including: social, urban, tourist, the anthropological domestic, and natural. Students of mature skills and diligence, as well as a prior commitment to the ideals of the landscape are asked to participate. A $100 class fee to cover travel and food will be necessary. For further information, see Jack Fulton. Satisfies a Major Studio Requirement or Studio Elective.

PH130

UNDERGRADUATE TUTORIAL

3 UNITS

Prerequisites: (upper division) Permission of instructor and portfolio review.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects and may concern all phases of photography to help students achieve clarity of expression. Tutorials may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor. Satisfies a Major Studio Requirement or Studio Elective.

PH131 ***NEW CLASS***

VISITING ARTIST/CURRENT ISSUES

3 UNITS

Prerequisites: Beginning Photography or equivalent, Understanding Photography and History of Photography.

TBA

PH150

UNDERGRADUATE STUDIO SEMINAR

3UNITS

Prerequisite: Permission of the instructor.

Weekly meetings promoting indepth analysis and critical discussion of work. The focus will address student's individual projects. Satisfies a Major Studio Requirement or Stdio Elective.

PH180

STRATEGIES OF PRESENTATION

3 UNITS

(Formerly Editing and Sequencing)

Prerequisites: Beginning Photography, Understanding Photography, History of Photography.

This course enables students to develop a working method to evaluate the most appropriate way and forms to present their work. This includes the problems of collecting, editing, and arranging their work with the intent of presenting a series in an exhibition, publication, or portfolio. It also includes revisioning one's work toward hybrid possibilities of installation, performance, or intermedia forms.

Satisfies a Studio Elective and is required for the Photography Major.

PH198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 14.

PH199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

Printmaking

Printmaking

Janis Crystal Lipzin, Program Director; Victoria Cameron, Department Manager

PR1

SCREEN PRINTING I

3 UNITS

This course in water-based screen printing is both an introduction for the novice and an opportunity to focus on personal goals for those students who are already familiar with the medium. The course will acquaint the student with the qualities inherent in hand drawn imagery as well as darkroom techniques and photographic screen printing. We will discuss multi-color printing, ink mixing, curating and the safe handling of materials. Through critical and technical exploration, the student will match his or her imagery to appropriate media and formal strategies. A limited number of advanced students may be admitted to this class. Satisfies a Major Studio Requirement or Studio Elective.

PR2

ETCHING I

3 UNITS

Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates--hard and soft ground, drypoint mezzotint, sugar lift, aquatint, and embossment--are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), and preparation of photographic images for intaglio and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included. Satisfies a Major Studio Requirement or Studio Elective.

PR4

LITHOGRAPHY I

3 UNITS

Open to undergraduate and graduate students.

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Open to all students with or without previous knowledge of this medium. A strong emphasis on direct drawing as well as the use of xerox is included. Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. Students are expected to attend class. Satisfies a Major Studio Requirement or Studio Elective.

PR101 ***NEW CLASS***

SCREEN PRINTING II: POSTER LARGE FORMAT SCREEN PRINTING

3 UNITS

Prerequisite: Beginning printmaking course or equivalent.

Learn skills in how to extend and expand your image, ideas or cause in poster form. The goal of this course is to produce visual information that promotes the individual's drawn image and/or printed words wrapped in a multicolor poster format. Team printing, using the vacuum screen tables, will open the door for editioning. Options include flyers, throw-away posters, and potentially collectible posters. Review of the process, materials, printing techniques that include hand-

Course	Dept	Course #	Faculty	Day/Period	Time	Studio
Screen Printing I	PR	1	Smith	MW I	9:00-11:45am	1
Etching I	PR	2	TBA	TTH II	1:00-3:45pm	2
Lithography I	PR	4	Kluge	MW III	4:15-7:00pm	4
Screen Printing II: Poster Large Format Screen Printing	PR	101	Kluge	TTH III/IV	1-3:45pm/4:15-7:pm	1
Etching II	PR	102	Smith	MW II	1:00-3:45pm	2
Photoprintmaking I & II	PR	103	Graf	TTH II	1:00-3:45pm	3
Lithography II: Mylar/Plate and Stone	PR	104	Kluge	MW IV	7:30-10:15pm	4
Relief Printing I & II	PR	107	Graf	TTH III	4:15pm-7:00pm	4
Directed Study	PR	198	see page 14			
Independent Study	PR	199	see page 14			

Printmaking

Continued

drawn/stencil/photographic techniques and ink preparation will be covered. Group discussions to determine the best way to present an idea when a subject or event, real or imaginary is pursued in poster form. General studio procedures with a strong emphasis on safety are integrated with image-making practice. Students are expected to attend class. Satisfies a Major Studio Requirement or Studio Elective.

PR102

ETCHING II

3 UNITS

Prerequisite: A beginning course in atleast two diffent printmaking media. Students may enroll in a second beginning class concurrently with PR102 if the analogous beginning class has been completed already.

PR102 provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, mono-type, and engraving. Various kinds of imagery are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media. Satisfies a Major Studio Requirement or Studio Elective.

PR103

PHOTOPRINTMAKING I & II

3 UNITS

Foundation in the theory and practice of photo-printmaking. This course is intended for photo students as well as those who know nothing of photography. It is for beginners as well as advanced students. This course will include lectures, demonstrations, proactical darkroom and studio work as well as individual and group discussions. Darkroom instructions will cover the use of the process camera and the enlarger for creating line and half-tone exposures using techniques for construction and manipulation of images, either photographic or drawn or collaged (for black and white or for multiple color). Print studio instruction will include the practical concerns of photo-lithography, photo-etching, photo-relief etching and photo silk screen printing. The first half of the semester will be concerned with the demonstrations while the second half will focus on the student application of the techniques for their own studio work. Students are expected to work in class as well as outside of class time. Satisfies a Major Studio Requirement or Studio Elective.

PR104

LITHOGRAPHY II: MYLAR/PLATE AND STONE

3 UNITS

Prerequisite: Beginning printmaking course or equivalent. Open to undergraduate or graduate students.

This course provides a more extensive exploration of lithography as a process for creative image-making. The course is designed for those students who have had previous print experience in lithography as well as those who have had experience in print but not in lithography. Basic techniques related to lithography will be reviewed. Expansion of the techniques used in positive and negative plates as well as stone lithography will form the basis of the course. Spray techniques, multicolor printing and the registration of the image will be covered. The offset press as well as the traditional printing press will be used. The primary goal is to develop a point of view with solid examples in print that reflect both the philosophy and the interest of the student. One-to-one critiques and group discussions will be scheduled as appropriate. The preparation of portfolios and of the writing of the artist's statement is encouraged. General studio procedures with a strong emphasis on safety are integrated with image-making practice. Students are expected to attend class. Satisfies a Major Studio Requirement or Studio Elective.

PR107

RELIEF PRINTING I & II

3 UNITS

An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, the student will be taught the processes and techniques for printing images from linoleum, wood, and/or metal plates. Starting with the most fundamental relief printing, like the fingerprint or the vegetable print, the course will cover the full spectrum of what is possible in relief printmaking. Different methods for multiple block registration will be taught. Everything from cutting the images with gouges; printing in black-and-white to multiple color; oil vs.water-base inks; combined image-making with other media like silkscreen or etching; and hand printing to press printing will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. Satisfies a Major Studio Requirement or Studio Elective.

PR198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 14.

PR199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

Sculpture

Sculpture

Janis Crystal Lipzin, Program Director; James Blevins, Department Manager

SC1

SCULPTURE I

3 UNITS

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, studio visits, and class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture; as well as to encourage the organization and production of works. Satisfies a requirement in Major Studio Requiremnent or Studio Elective.

SC50 ***NEW CLASS***

LOST & FOUND DEPARTMENT

3 UNITS

This course focuses on work that combines painting, collage and found objects. Students will learn certian fine box-making and collage skills. They will complete some class exercises and other out-of-class projects such as documenting "areas" in the city whcih are living collages. All media will be incorporated. A two-week final review period will end the semester, and a public show will be presented. Satisfies a Major Studio Requirement or Studio Elective.

SC51 ***NEW CLASS***

LANGUAGE OF STRUCTURE AND FORM--DRAWING FROM BOTH SIDES OF THE BRAIN

3 UNITS

Prerequisite: A willingness to learn.

In this workshop for experimental construction, students will examine basic principles of structure and form. Why do structures stand tall, cantilever, float, fly? How can structural concerns be integrated into our inter-media vocabulary? So that students can begin to make their ideas for large-scale work into reality, they will concurrently study dimensioned drawing techniques and model building. The goal is to learn how to make a professional proposal for sculpture and installation work. Demonstrations, lectures, slides, studio work, guests, field trips. Satisfies a Major Studio Requirement or Studio Elective.

SC100

SCULPTURE II

3 UNITS

TBA

Satisfies a Major Studio Requirement or Studio Elective.

SC110 ***NEW CLASS***

INTERDISCIPLINARY SCULPTURE: PUBLIC ART--PROPOSALS & ISSUES (RURAL/SUBURBAN)

6 UNITS

See Interdisciplinary, page 13.

SC198

DIRECTED STUDY

3 UNITS

See Interdisciplinary, page 14.

SC199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Sculpture I	SC	1	Berger	TTH II	1:00-3:45pm	105
Lost & Found Department	SC	50	Jordan	T III/IV	4:15-7pm/7:30-10:15	105
Language of Structure and Form - Drawing from Both Sides of the Brain	SC	51	Margill	M I/II	9-11:45am/1-3:45pm	13/105
Sculpture II	SC	100	TBA	MW III	4:15-7:00pm	105
Interdiscip;inary Sculpture: Public Art - Proposals & Issues (Rural/Suburban)	SC	110	Roloff/Anno	MW II Alternate F	1:00-3:45 10:00am-4:00pm	101/105 on-site
Directed Study	SC	198 see page 14				
Independent Study	SC	199 see page 14				

Sculpture/
Ceramic Sculpture

Ceramic Sculpture

Janis Crystal Lipzin, Program Director; Bill Grubaugh, Technician

CE1

CERAMIC SCULPTURE 1

3 UNITS

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations. Satisfies a Major Studio Requirement or Studio Elective.

CE100.1

CERAMIC SCULPTURE II & III

3 UNITS

Prerequisite: 6 units of Beginning Ceramic Sculpture

More intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work to present for discussion. Independent personal development and experimentation are encouraged. Satisfies a Major Studio Requirement or Studio Elective.

CE100.2 ***NEW CLASS***

CERAMICS SCULPTURE II & III: MATERIALS 3 + N

3 UNITS

Prerequisite: One beginning class in ceramics, sculpture or New Genres.

If you follow the argument far enough, it could be determined that everything physical and perhaps metaphysical, that we know of is made of earth (mixed with the sun) including electricity, thought and air. This concept opens up the definition of ceramics to infinite possibilities. From this premise the course will evolve and relationships will be investigated. Attendance at all alsses is required. Satisfies a Major Studio Requirement or Stdio Elective.

IN112 ***NEW CLASS***

MAKING ART AS IF THE WORLD REALY MATTERED

3 UNITS

See Interdisciplianry, page 13.

CE198

DIRECTED STUDY IN CERAMIC SCULPTURE

1-6 UNITS

See Interdisciplinary, page 14.

CE199

INDEPENDENT STUDY

12 STUDIO UNITS

See Interdisciplinary, page 14.

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Ceramic Sculpture I	CE	1	TBA	TTH IV	7:30-10:15pm	106
Ceramic Sculpture II & III	CE	100.1	TBA	TTH III	4:15-7:00pm	106
Ceramic Sculpture II & III: Materials 3 + N	CE	100.2	Roloff	MW III	4:15-7:00pm	106
Making Art as if the Earth Really Mattered	IN	112	Townsend/ Hutchinson	MWI	9:00-11:45am	CR/105
Directed Study	CE	198	see page 14			
Independent Study	CE	199	see page 14			

Graduate Program

MFA COURSE REQUIREMENTS

THE CURRICULUM OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW:

FIRST SEMESTER

Graduate Critique Seminar (in your area) ..... 6 units
Graduate Tutorial (in or out of your area) ..... 3 units
Art History, Theory and Criticism ..... 3 units
Interdisciplinary Seminar ..... 3 units

SECOND SEMESTER

Graduate Critique Seminar (in or out of your area) ..... 6 units
Graduate Tutorial (in or out of your area depending on above) ..... 3 units
Art History, Theory and Criticism ..... 3 units
Graduate Elective* ..... 3 units
Intermediate Review ..... 0 units

THIRD SEMESTER

Graduate Critique Seminar (in or out of your area) ..... 6 units
Graduate Tutorial (in or out of your area depending on above) ..... 3 units
Art History, Theory and Criticism ..... 3 units
Internship/TAProgram ..... 3 units
Exhibition and Catalog ..... 0 units

FOURTH SEMESTER

Studio Critique Seminar (in or out of your area) ..... 6 units
Graduate Tutorial (in or out of your area, depending on above) ..... 3 units
Internship/TAProgram ..... 3 units
General Elective* ..... 3 units
Final Review ..... 0 units
Exhibition and Catalog ..... 0 units

Total ..... 60 units

IN301 (Exhibition and Catalog) Graduate students must register for the MFA Exhibition in their final semester. Students who complete their degree requirements in the Fall must enrollin the Spring MFA Exhibition for 0 Units.There is no fee attached to this enrollment. No credits are awarded but participation is required for the degree.

*General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticisms; additional internships/teaching assistantships; the Professional Practices course; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); and selected undergraduate studio courses. All students must fulfill the BFAart history requirement in the major prior to or concurrent with their enrollment in the MFAprogram, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFAprogram without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE COURSE REQUIREMENTS

FIRST SEMESTER

Post-Baccalaureate Seminar ..... 3 units
Tutorial (graduate) ..... 3 units
Art History (undergraduate or graduate) ..... 3 units
Undergraduate electives ..... 6 units

SECOND SEMESTER

Post-Baccalaureate Seminar ..... 3 units
Tutorial (graduate) ..... 3 units
Art History (undergraduate or graduate) ..... 3 units
Undergraduate electives ..... 6 units

Total ..... 30 units

Graduate Program ★ Class Schedule

GRADUATE PROGRAM

Pegan Brooke, Program Director

POST-BACCALAUREATE PROGRAM

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Post-Baccalaureate Seminar	PB	200 .1	McCormack	W IV	7:30-10:15pm	731/CR*
	PB	200.2	Klein	TH III	4:15-7:00pm	731/104

* First class meets at 731 Market Street

GRADUATE ART HISTORY, THEORY & CRITICISM

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Art Since 1960	AH	240A	TBA	M IV	7:30-10:15pm	LH
Graduate Seminar: Race & Gender Polotics in Contemporary Visual Culture	AH	241C	Bloom	T II	1:00-3:45pm	CR
History and Issues of Painting	AH	241M	Berkson	TH II	1:00-3:45pm	LH

GRADUATE FILMMAKING

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Critique Seminar	F	200	TBA	M III	4:15-7:00pm	26
Graduate Tutorial	F	230.1	Gehr	TH III	4:15pm-7:00pm	26
	F	230.2	Anker	F II	1:00pm-3:45pm	26
Graduate Intermediate Review	F	292	Brooke	TBA	TBA	TBA
Graduate Final Review	F	294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	F	297	Brooke	TBA	TBA	TBA

GRADUATE INTERDISCIPLINARY

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Interdisciplinary Seminar	IN	200.1	Blake	TBA	TBA	TBA
	IN	200.2	Anker	TH II	1:00-3:45pm	8
	IN	200.3	Rapko	M II	1:00-3:45pm	8
	IN	200.4	Nishio	T II	1:00-3:45pm	8
Graduate Internship	IN	296M	Anno	TBA	TBA	TBA
Graduate Teaching Assistantship	IN	297	Brooke	TBA	TBA	TBA
MFA Exhibition	IN	301	Anno	TBA	TBA	TBA

GRADUATE LETTERS AND SCIENCE

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
English for Fine Arts	LS	22/222.1	Cinnater	TTH I	9:00-10:30am	101
	LS	22/222.2	Beames	TTH I	10:30am-noon	101

GRADUATE NEW GENRES

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Critique Seminar	NG	200	Kos	TH II	1:00-3:45pm	10
				F III	4:15-7:00pm	LH
Graduate Tutorial	NG	230.1	Kos	TH III	4:15pm-7:00pm	10

GRADUATE NEW GENRES CONTINUED

Graduate Program ★ Class Schedule

Continued

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Tutorial	NG	230.2	Grace	T III	4:15-7:00pm	9
Intermediate Review	NG	292	Brooke	TBA	TBA	
Graduate Final Review	NG	294	Brooke	TBA	TBA	
Graduate Teaching Assistantship	NG	297	Brooke			

GRADUATE PHOTOGRAPHY

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Critque Seminars	PH	200.1	Wessel	T I	9:00-11:45am	16
	PH	200.2	TBA	TH III	4:15-7:00pm	16
Contemporary Issues Seminars	PH	200L	Wessel/TBA	TH I	9:00-11:45am	16
Graduate Tutorial	PH	230.1	Louie	T IV	7:30-10:15pm	PSR
	PH	230.2	Connor	W III	4:15-7:00pm	PSR
Intermediate Review	PH	292	Brooke	TBA	TBA	TBA
Graduate Final Review	PH	294	Brooke	TBA	TBA	TBA
Graduate Teaching Assistantship	PH	297	Brooke	TBA	TBA	TBA

GRADUATE PRINTMAKING

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Critique Seminar	PR	200	TBA	T III	4:15-7:00pm	CR
				F III	4:15-7:00pm	LH
Graduate Tutorial	PR	230.1	Kluge	TH II	1:00-3:45pm	Grad Room
	PR	230.2	Graf	T I	9:00-11:45am	Grad Room
Intermediate Review	PR	292	Brooke	TBA	TBA	TBA
Graduate Final Review	PR	294	Brooke	TBA	TBA	TBA
Graduate TeachingAssistantship	PR	297	Brooke	TBA	TBA	TBA

GRADUATE PAINTING/SCULPTURE

Course	Dept	Course#	Faculty	Day/Period	Time	Studio
Graduate Critique Seminars	PS	200.1*	Blake	TH IV	7:30pm-10:15pm	731
	PS	200.2*	Pijoan	W II	1:00-3:45pm	731
	PS	200.3*	Tchakalian	W III	4:15-7:00om	731
	PS	200.4*	Klein	TH II	1:00-3:45pm	731
(*also includes F 4:15pm-7:00pm LH)						
Graduate Tutorial	PS	230.1	Burgoyne	M III	4:15pm-7:00pm	731
	PS	230.2	Brooke	T III	4:15pm-7:00pm	731
	PS	230.3	McCormack	W III	4:15pm-7:00pm	731
	PS	230.4	Arnold	M II	1:00-3:45pm	731
	PS	230.5	McGaw	T III	4:15-7:00pm	731
	PS	230.6	Roloff	M I	9:00-11:45am	20B
	PS	230.7	Beger	W II	1:00-3:45pm	731
Intermediate Review	PS	292	Brooke	TBA	TBA	731
Graduate Final Review	PS	294	Brooke	TBA	TBA	731
Graduate Teaching Assistantship	PS	297	Brooke			

Graduate Program

Continued

POST-BACCALAUREATE PROGRAM

PB200
POST-BACCALAUREATE SEMINAR

All Post-Baccalaureate students will enroll in this class. The seminar will focus on critiques of student work from all disciplines represented in the Post-Baccalaureate program and may include readings and discussions of other related topics. Ideas, rather than materials will be stressed.

GRADUATE PROGRAM

NOTE: Graduate students may take 100-level Art History and departmental histories for Art History Elective credit.

ART HISTORY, THEORY & CRITICISM

All entering MFA students must satisfy the MFA first year Art History requirement by taking one of the following three graduate-level courses during their first semester. Art Since 1960, History & Issues of Painting or Critical Thoery.

AH141M/241M
HISTORY & ISSUES OF PAINTING
3 UNITS

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines, as well as the issues—perennial and topical—involved in making and looking at paintings now. Topics include: early forms of imagemaking; icons and genres; perspective as world view and/or cosmology; photography and the Death of Painting; Modernism & after; and investigations of such terms as light, scale, surface and sensation. Students are required to participate in class discussions, to keep up with required readings, and to write two essays: the first, a 1,000-word research paper on an individual painter; and the second, a 1,500-word essay on a particular term ("sensation," for example) and its pertinence to the art of painting. Satisfies an Art History Elective and the MFA European first-year Art History requirement.

AH240A
ART SINCE 1960
3 UNITS

Intensive discussion of the major issues, movements and individuals in European and American art after 1960, including guest lectures by visiting artists and critics. We will focus on the legacies of Abstract Expressionism, Pop Art, Minimalism, Arte Povera and of such salient figures as Joseph Beuys, Eva Hesse, and Robert Smithson. AH240A satisfies an Art History elective and the MFA Art History First Year Requirement.

AH241C ***NEW CLASS***
Graduate Seminar in Art History, Theory, and Criticism: Race and Gender Politics in Contemporary Visual Culture
3 Units

This seminar will focus on how our subjectivity and identity are formed by structures of power relations—most notably those of gender, sexuality, race, class, and nationalism—within the context of contemporary visual theories and practices. Emphasis will be given to studying the following issues, among others: the debates around modernism and postmodernism; theorizing the uneasy relationship between these debates and feminist and racé-based contemporary visual histories and practices; the question of sexuality and race in vision; visual culture as a gendered and raced set of practices; discussions around difference, multiculturalism and representation in the context of the culture wars; shifts in feminist interventions in visual culture from the 70s to the 90s; lesbian representation and queer theory, and its impact on visual culture; the representational politics of the AIDS crisis; and discussions around (post) colonial discourse and the discourse of the North American "border." Satisifes an MFA Art History Elective.

FILMMAKING

F200
GRADUATE CRITIQUE SEMINAR IN FILMMAKING
6 UNITS

The Filmmaking Program offers a graduate studio critique seminar which emphasizes group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

F230
GRADUATE TUTORIAL
3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

F292
GRADUATE INTERMEDIATE REVIEW
0 UNITS

Students are required to register for Intermediate Review (F292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

F294
GRADUATE FINAL REVIEW
0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

F297
GRADUATE TEACHING ASSISTANTSHIP
3 UNITS

See IN297 for general provisions for teaching assistantships.

INTERDISCIPLINARY

IN200
GRADUATE INTERDISCIPLINARY SEMINAR
3 UNITS

All first semester graduate students will enroll in this course. CONTINUING GRADS MAY USE THIS FOR ELECTIVE CREDIT. The seminar will include readings and discussions surrounding a specific topic and may include critiques of student work and other activities and ideas.

Graduate Program

Continued

IN296M

GRADUATE INTERNSHIP

3 UNITS

Internships on or off campus are available to graduate students as an alternative to teaching assistantships. Either an internship or a teaching assistantship is required in two semesters of the MFA program. Both internships and teaching assistantships carry 3 semester units of credit.
Students may do two internships or two teaching assistantships, or one of each, but only one in any one semester.
Graduate interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester.
Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.
Students who are eligible for a graduate internship or teaching assistantship will receive an application from the Registrar's Office a few weeks before early registration for the semester of their eligibility.
Students who wish to do an internship must set up an appointment with the Internship Coordinator in the Student Services Office, who will help them arrange an appropriate internship. A list of possible internships is available in the Student Services office. However, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in residence, apprentice, or administrative assistant. Faculty members may be interested in taking on a personal apprentice, even if their teaching assistantship slots have been filled. Program Directors have final approval on all internships.

All interns must enroll in IN296, Graduate Internship. Students in the course will meet with the faculty advisor for internships at least twice each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.
Questions concerning the internship program may be addressed to the Internship Coordinator in the Student Services office: 749.4525.

IN297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

Either a teaching assistantship or an internship (IN296) is required during two semesters of the MFA program. Both internships and teaching assistantships carry 3 semester-units of credit. Students may do two teaching assistantships, two internships, or one of each, but only one in any one semester.
A teaching assistant (TA) is responsible for 6 hours per week (minimum of 90 hours per semester) of assistance to a faculty member with such duties related to teaching a class as the faculty member assigns.
Students who are eligible for a graduate teaching assistantship or internship will receive an application from the Registrar's office a few weeks before early registration for that semester. Students who choose a teaching assistantship must get the authorization of the Registrar and the approval of both the faculty member and the Graduate Program Director. The faculty member will be responsible for the final grade (Pass or Fail).
Questions concerning the teaching assistantship program may be addressed to the Registrar or to the appropriate Program Director.

LETTERS & SCIENCE

LS022/222

ENGLISH FOR FINE ARTS

6 UNITS

A skills course in fine-arts language designed for foreign students and emphasizing critical, theoretical, and technical concepts. The aim is to increase oral comprehension and speaking facility. Field trips and studio critiques are included. Satisfiesatisfy a requirement in English, LS Elective, or Studio Elective

NG200

GRADUATE CRITIQUE SEMINAR IN NEW GENRES

6 UNITS

The NG Program offers a graduate studio critique seminar, which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

NG230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

NG292

INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review (NG292) and to present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

NG294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review two times (near the end of their fourth, fifth or

Graduate Program

Continued

sixth semester in the program.) Students who do not pass their Final Review before the end of their sixth semester in the program will not receive the MFA degree.

NG297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 33).

PHOTOGRAPHY

PH200

GRADUATE CRITIQUE SEMINARS IN PHOTOGRAPHY

6 UNITS

The Photography Program offers graduate studio critique seminars which emphasize the group discussion and critique of students' work in the context of contemporary theory. Students must register for both 200 and 200L each semester, for a total of 6 units.

PH230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PH292

INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review and present work for an intermediate review at the end of the second semester in the program. Students who fail Intermediate Review will be placed on academic probation. Such students will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PH294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their Final Review two times (near the end of their fourth, fifth or sixth semesters in the program). Students who do not pass their Final Review before the end of theri sixth semester in the program will not receive the MFA degree.

PH297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (see page 33).

PRINTMAKING

PR200

GRADUATE CRITIQUE IN PRINTMAKING

6 UNITS

The Printmaking Program offers a graduate studio critique seminar which emphasizes the group discussion and critique of students' work. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

PR230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

PR292

INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PR294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive their MFA degree.

PR297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general description of teaching assistantships (see page 33).

PAINTING/ SCULPTURE

PS200

GRADUATE CRITIQUE SEMINARS IN PAINTING, SCULPTURE, CERAMICS

6 UNITS

The Painting Program, in conjunction with the Sculpture/Ceramic Sculpture Program, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work and other related topics. Graduate students from all departments may enroll in this course. This class also includes a required series of lectures on Fridays from 4:15pm-7:00pm in the SFAI Lecture Hall.

PS230

GRADUATE TUTORIAL

3 UNITS

Graduate advising is organized on a tutorial basis. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of student work in order to help students achieve clarity of expression. Tutorials may

Graduate Program

Continued

meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Section 6 (Roloff) has a special focus - Design Team.

PS292

INTERMEDIATE REVIEW

0 UNITS

Students are required to register for Intermediate Review (PS292) and to present work for an intermediate review at the end of the second semester in the program. The review will be a 30-minute critique of the student's work by a committee of 4-6 faculty members. Students who fail Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

PS294

GRADUATE FINAL REVIEW

0 UNITS

Students are required to register for Final Review at the beginning of their final semester in the MFA program. Students may attempt their final review twice (near the end of the fourth, fifth or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

PS297

GRADUATE TEACHING ASSISTANTSHIP

3 UNITS

See IN297 for general provisions for teaching assistantships (page 33).

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